

SOMETHING FOR EVERYONE IN ART SHOW

FROM peacocks and peonies to green glades and grass-houses, this year's Alton Art Society exhibition had something for all tastes.

Over 200 exhibits showed a vast range of subject matter and techniques, ever improving standards reflected in the fact that the selection panel had no less than 307 pieces of work from which to choose.

If R.A. Owen's "Peacocks and Peonies" was a striking painting, the richness of plumage and petals thrown into focus by the suggestion of mountain folds in the background, then Philippa Dorling's "The White Cyclamen" was uncompromisingly colourful.

Jean Sturge's seasonal still life, "Harvest Basket," boldly included a difficult to execute cauliflower in a lively arrangement, while A. E. Wear's "Old Dutch Barges" was delightfully nostalgic, somewhat in contrast to his "Lakeland Village."

Jean Greaves "Misty Day, Elstead," made effective use of fogweed to convey depth and distance, while Zweena Te'Bois adopted a soft, hazy approach with "Reflections."

There were autumnal hues in A. E. Wear's "Skippers Bridge, Langholm," while Jean Heathcoate's "Sheepatch Lane" showed that a snow scene need not be totally white.

Viola Peacock's "Apples" made a striking arrangement in which she captured their rosiest superbly, while Arthur Wren put the emphasis on an interesting sky with the low horizon of his "Hampshire View."

Powerful

Another R. A. Owen painting, "Chateau Combourg, Brittany," took the eye with its placid waters, but composition was the strong point of Norah Coggin's "Piazza Del Mercato, Siena."

Jennifer Lines chose a bold placement of a silver birch as she captured the quietness of "Oakhanger Pond," and a powerful portrayal of two quite differently shaped trees made Robert Bickerdike's landscape "Near Ichen Abbas," work well.

Joan Bickerdike's "Pilgrims Way" used an invitingly open gate to take the viewer into the picture.

While she might well have left it out, Faith Harris chose to include a pylon in her picture of "Pasture, Lower Froyle," and another artist to make use of what some might regard as an eyesore was M. W. Walker, whose "Taking the Shade" had a foreground of pig wire.

Vicky Peacock brought together blackberries and O'd Mother Biddy, as the large white flowers are known, in her "Autumn Scene," and another eye-catching still life was Pat Gregory's "Cherries."

Irene Batcheler's incredibly detailed "Scabious Scentless Mayweed" was wildlife on a big scale, while examples of beauty in miniature included Betty Willcocks' "Pansies and Bluebells."

Ladybird

The Alton show would not be complete without Joan Wingate's work, of which "Unicorn" was a fine example. Particularly appealing was her "Cat and House Plants," unusual because her ladybird "trademark" lacked spots.

Pat Gregory's "Old Cart" had plenty of rustic charm, while another clever watercolour was Paul Banning's "Greenhouse and Garden, Lower Froyle."

Impact was the key to success for another hot house study, Kathleen Page's "Old Greenhouses," and John Coleby's "Low Water" made use of aerial perspective to convey distance between interesting shapes.

sheds, while Fiona Mearns found an attractive picture in an upturned tree, her monument to the great storm, and simply entitled "October 16th, 1987."

For Jennifer Lines the combination of a horsebox, a tractor and a riverside wall reflected the comings and goings of a "Welsh Farmyard."

Judy Lee's charming study of two youngsters gazing at the mouthwatering contents of the "Fruit Shop" was well observed, and Philippa Dorling's "Tina's Cats" was one of the show's most flamboyant large paintings, its vibrant colours demanding attention.



Alton Art Society Chairman Dorothy Dean pictured with Sir Frederick Page as they admire the children's effort after he opened the show



Joan Wingate, whose painting "Garden Wildlife" was voted "Exhibit of the Year" at Alton Art Society's annual show

EXHIBIT OF THE YEAR AWARD FOR JOAN

Joan Wingate was the popular winner of Alton Art Society's "Exhibit of the Year" award.

Joan, of Cut Pound, Alton, won most votes from visitors to the Society's successful annual exhibition at the Assembly Rooms.

She had five of her much-loved true-to-life nature paintings in the show and the winner was "Garden Wildlife."

Chairman Dorothy Dean, who presented the Jack Riviere Trophy to her at the close of the exhibition on Saturday, said it was a very close contest for first place.

Runner-up was Christine Radford's captivating "Otter" and in third place was "Chateau Combourg, Brittany" by Robert Owen.

There were not many portraits in this year's show, and Marjorie Kirby's "Portrait of a Man" desperately needed some sparkle in the eyes to bring it to life.

There were nudes and asturtiums, ponds and potting